

Approved For Release 2000/08/07 :
~~SECRET~~ RDP98-00788R001000470001-0

NOT RELEASABLE TO FOREIGN NATIONALS

ORCON

GRILL FLAME

PROGRAM

SESSION REPORT

CLASSIFIED BY: MSG, DAMI-ISH
051630Z JUL 78

REVIEW ON: APRIL 2000

Approved For Release 2000/08/07 :
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TRANSCRIPT

REMOTE VIEWING (RV) SESSION CCC 77

TIME

#66: This will be a remote viewing session for 2400 hours, 23 April 1980.

PAUSE

Relax now and focus your attention, focus your attention on Steven Lauterbach. Focus your attention on him. I've shown you his picture. Locate Steven. Locate him. Focus on Steven Lauterbach and describe his location to me.

PAUSE

+07 #7: Was a . . . Is a . . .

PAUSE

I think its him.

PAUSE

Looks sloppy. Reading . . . thick book.
Reading.

PAUSE

+09 Engineering. . . Some kind of technical book.

PAUSE

Back to window. Sunshine.

#66: Tell me about the room he's in.

+10 #7: Yellow. . . Yellow. . . Yellowish walls. Small cot-like bed. He . . . got it pushed in a corner with the head towards the window. Doesn't seem to be anybody . . . anybody . . . in the room.

#66: Is Steven in this room?

#7: Yeah. He's reading.

PAUSE

#66: Tell me how the room fits in the building.

PAUSE

+11 #7: Its a long building. A long building. He's facing . . . facing. . . . a door. . . . that goes to a hall.

PAUSE

About 40 or 50 feet down the hall, there's a stairway.

PAUSE

#66: Which way do the stairs go?

+12 #7: They go down. Lead off to the right and go down. Other side of hall. I feel I can see down into a big . . . entry foyer, lobby, something.

PAUSE

The sun is coming through the window there. Down in the lobby. . As I come out of his room and turn right, the front of the building's on my right. No! Is on my left. I turn right and its on my left.

#66: Look around the lobby. Is there anyone in the lobby?

+14 #7: Yeah.

#66: Describe who's in the lobby.

+16 #7: I see three people . . dressed . . very dark. . clothing. They're bare headed. I can't tell if its dark suit or uniform. They . . . They act like . . . they're not sure what the hell they're doing. They're just . . . just carrying out orders. Nondecision. . . Nondecision.

#66: Were they armed?

#7: I thought their arming had . . khaki colored uniform but he's . . . he . . looks very dark, almost black, uniform. Suit, something. Bare headed. Could be . . . dark suit. Trousers top the same.

PAUSE

+17 I see other people coming and going through the through this lobby thing. Just someone go by but . . with a tray of medicine or food. White cloth covering tray.

+18 That's funny. There's some people outside looking . . . look like . . . look like . . . militant types. Bored, gotta be there. Some kind of long weapon shape strapped over a shoulder.

+19 Very . . . Very bored. Like they've been on duty all night.

+20 #66: Move your perceptions outside with them. Look back at the building and describe what you see.

PAUSE

#7: Hmm. Hmm. I don't know.

PAUSE

I see pillars. Pillars. Multiple arches. Seems . . . Seems to be pillars, arch shape supporting. . . overhang. Open.

#66: Very slowly now, very slowly move up and away from the building at a forty-five degree angle. Very slowly until you may see the building shape and describe it to me.

PAUSE

+22 #7: Its only about 2/3's high, 3 the most. Got projecting overhang that goes that way. I am on the street side. Projecting overhang extends to my right. I'm facing the building.

#66: Do you recognize this building?

+23 #7: I don't think I've ever seen it before.

PAUSE

Its kind of crazy like the one I saw. . . weeks . . . weeks ago. But I can't remember detail.

PAUSE

I'm getting this thick impression that the building is very bright. Reflects. . . Well, I'll be damned.

Okay. Its reflecting a lot of light. Sun must be behind me.

+25 I keep seeing a shape that is like . . . a wagon wheel with spokes. Horizontal plane. I just see it . . . overlaying . . . buildings.

#66: Okay.

#7: I don't know what it means.

#66: Tell me about your position of observation. Tell me about your position of observation.

PAUSE

#7: About 100 feet up. . . and I'm down the street or road about 200 feet. The sun's in my back.

#66: Move up to 500 feet and see if you recognize where you are.

PAUSE

+27 #7: I went to far. I think I'm over 500 feet.

PAUSE

For a minute I thought I saw a pipe. A very I thought I was at the compound. Compound has got a wall inside. . . inside. A very . . . I'm seeing - I can't shake it. A view of the whole place, like a engineering drawing. . instead of a photograph.

#66: And which building were you in?

+28 #7: // Long building over there with the overhang. The roofline kind of . . kind of saw-tooth. Irregular. Cast from the shadows, they zig-zag.

Commission M

PAUSE

I don't know where this is but there's a barrier some distance from . . from this . . . Seems. . Seems to be rows of . . . open on the . . . West. West. . West end. But its pretty rugged. Barrier on the North, South and East.

+30 #66: All right.

#7: // bldg still looks like bright, reflective. I keep wanting to . . Keep wanting to say its white, but. . . wavey. The sun is so bright on the walls, I can't be sure its . . not just bright.

+31 Seems to be . . . Chimney like structure. . . on this end.

#66: Okay, move now. . from your position, move now slowly back down to the building, back inside through the foyer back to the original starting point.

#7: I can't remember I . . (not audible - mumbling) very high overhead. Light . . Light is coming through up there somewhere. There is a balcony inside the foyer. There's other people . . other people . . inot her rooms here. (Mumbling)

+32
+33

#66: Tell me about some of these other people.

PAUSE

+35 #7: I'm sorry.

PAUSE

Other people. They . . . The one's I'm aware of . . . are in . . . rooms on the left side of the hall. . as I . . . go back towards where I was.

PAUSE

+36 Just . . . I don't know.

PAUSE

It was a number. A number on the door. I can't get through. I'm aware there's . . . more people here. These look like just single, little rooms. At least one has got a kind of bathroom it seems. Western style. I don't know where they eat.

PAUSE

#66: Are these other rooms occupied?

+38 #7: I . . I see . . . I saw a guy. A skinny tall guy. Reminded me of . . . Oh, what the hell's his name. Reminded me of Russell Targ. He was tall, skinny, awkward. Glasses.

#66: Is he a hostage?

#7: I think so, he . . standing here in his skivvies, shaving.

#66: Okay, look him over real good and we'll try to identify him later. Tell me a little bit about him.

#7: He . . He wears glasses. Very Guy's got long hair, bushy hair. Clean face. Looks of his eyes - he's got very weak eyes. Not much to tell about him except he's awful awkward.

PAUSE

+40 Another room I see. . . a guy bare to the waist. 150 to 60 pounds. Bearded. Looking out the window. He's got . . . sitting on something. Got his feet up, arms clasped around his knees. He's alone.

#66: Okay. Of these three individuals now, these three individuals, Steven and these two others, which one do you like the most?

#7: Steven's the smartest.

#66: Move back to be with Steven now.

#7: He's . . . reading.

#66: While he's occupied reading, ask him how he's doing.

PAUSE

#7: I'll be damned! He . . . First he's smiling . . . funny. . . . funny smile. Like I don't believe this. Then he got very serious. He started thinking about home. He's got a complete . . . Wait a minute. He's got complete confidence . . . that this is going to be all right. That somebody's going to . . .

TURN OVER TAPE

+50 You can't see it. But the place is bristling . . . with small arms. All angles. That's right, I can't see it. Somebody they call the Fox. Some Iranian they call the Fox. Watch out. He . . . trying . . . to . . .

Those people across the way . . . may be caught . . . crossfire from the back. The places is loaded for bear. More . . . More . . . More fire power outside than in. Clearings. . . . Clearings. . . . where. . . helicopter can set down. . . Its a trap. You can't . . . You can't even get off a helicopter. . . with them striking distance over here. The place is covered. Yeah, its covered. Covered. Damn. . . .

#66: Everything is all right. Just relax.

#7: You can't get in here. You can't get out either.

#66: Just relax.

+54 #7: He He He said . only way he's going to walk out of there if . . . they turn him loose.

+55 He's pretty upset. (Mumbling) He's analyzing some stuff he's been putting off thinking about. Shah. . . He was counting on Shah dying. Then they would have excuse to turn him loose.

He's been praying (mumbling - not audible). Pull him out by force. He doesn't . . . He doesn't . . . think like military. . . mind. He seems to be intellectual.

#66: Ask him . . .

#7: Fate. . . He's afraid of the guns.

+58 #66: Ask him the name of the building he's in.

PAUSE

#7: He's

PAUSE

PAUSE

#7: I don't know whether I saw it right.

PAUSE

Oh, he keeps showing me . . . some writing. He ought to be able to do this. First was arabic type letters. I asked him to give it to me in English. . . . and appeared to be reading right-left. I only got a few letters. It was like P something . . . I want to try again.

PAUSE

I can't do it.

PAUSE

#66: Ask him if he knows where he is.

PAUSE

PAUSE

#66: I have no further questions for Steven. I would like to give you the opportunity now to ask any questions that you would like to ask.

PAUSE

#7: I told him I'd like him to be Point of Contact. . . for future efforts. We understand each other. He . . . was reluctant. This surprised me. I thought he'd jump at it. He's . . . very tired. 'Don't confuse me - just get me out of here.' But he will talk.

#66: Very good.

#7: That's about the size of it.

#66: I have no further questions about the target at this time.
If there's anything that you'd like to add, please do so
now.

#7: I guess I really don't know where I am. I started off thinking I was outside. . outside of the compound. I went up to altitude and saw very . . . I thought I was in the compound. But nothing looked right. So, I must be outside. That's about all the impressions I got.

#66: All right. Fine. At this time return your consciousness

#66: Take a deep breath. Move your arms and move your legs. Prepare to draw those impressions you've had.

PAUSE

#7: Oh, God damn these are noisey chairs.

PAUSE

Okay. I felt the room he was in was . . . there was a window and he had apparently moved a small bed, like a cot, near the wall. There's a window here.

I vaguely aware of a table and some chairs in the room. Books and papers strewn around the place.

Seemed like the room should have been wider than that, but. . .

And there was apparently other rooms like it, which made me wonder what kind of damn building I was in. And there was a hall with . . I think there were . . . It seemed like this was always behind me. I was facing towards that side, but I think there were probably rooms on the other side of the hall as well. It could have been. . that wall could have been the outside. I just didn't examine it; I don't know.

#66: Okay.

#7: I don't know - the room looks awful small. I felt that way.

#66: Okay. The next thing I have is 40-50 feet down the hall there's a stairway. Stairs seem to go down.

#7: Stairs were . . . I don't understand this, but I had the feeling they were going . . . There was two rows of stairs that somehow they came together on a landing or something down here. I guess they come back through this way.

PAUSE

I don't know. One side could have been up; one down. I don't know. His room must have been down around here somewhere.

#66: And from your description apparently on the second floor?

#7: Yes, I think it was on the second floor.

#66: Okay.

#7: And across from the stairways there seemed like it was some kind of a balcony or something. . . looking. . . down into a . . . big lobby or something. And . . . I had the feeling it was a double entry or something funny about over near where I sensed that you could exit the place. On the left as you come in, I guess its a guard station or something.

#66: If you just write stairs on this. . . See, many of these pictures will just be transmitted without the transcripts so the pictures should try to stand alone. Steven's room.

PAUSE

Could you see when you were here or not whether there was more hallway over here or was this the end of it? Did this whole . . .

#7: I don't think I thought about it. I think it continued. But I don't know how far.

#66: Okay.

PAUSE

Now, have you drawn. . . Okay, this . . . then you think there might be rooms over here or maybe its an outside wall.

#7: Now, looking at it now, looking at where the lobby is, it looked like there must be rooms on it. That's logic though, I just didn't look.

#66: Okay. That's what I was wondering. Okay.

#7: I didn't look. I don't know.

PAUSE

#66: Were you confused about some point about your left and your right too? When you came out, you said its to my left, no its to my right. Do you remember that?

#7: Yeah. Something. I came out of the room and turn to my right and I think I said. . . meant to say the foyer was on my left and I just went right right.

#66: Um hm.

#7: Then I got all balled up. I don't know what came out but that's the way I remember it.

#66: Okay. That's fine.

#7: They were. . . apparently a hall underneath of this because there were people coming and going this way. And several people standing around in little groups. But I can't exactly place them.

#66: Okay.

#7: It was almost like a . . . barracks lobby or a hotel lobby or something like that. People standing around. . . waiting for God knows what. Killing time. None of them ours, by the way.

PAUSE

From one point, I think from out front, I get a view of I don't know, some kind of . . . How in the hell. . . .

PAUSE

This seemed to go around

#66: This is the arched shaped overhang thing?

#7: Yes, but . . . The building was back in this thing somehow or another. And this . . . seemed to extend. . . . I don't know what to make of it. That's about the best I can do.

#66: Okay, but this is the first thing you saw when I asked you to go outside and look back at the building?

#7: Yes, I was looking. I felt the entryway was back in here somewhere. No. I don't know.

PAUSE

I just assumed when I went into it, I was going back to the same building I went to earlier. It sure in the devil didn't look like it.

I don't know if that means why it was a bad scene or . . .

#66: Sure.

#7: I have no idea. When I got up in the air, I remember there was something about a long building shape that I was seeing this thing around it and then it was zig-zaged or something.

PAUSE

#7: And I don't know how many of these there were, there was quite a few of them. But I had the feeling it . . . that parking would go back in there, like that. Now wait a minute, this is too big relative to the building. I think this is where the columns were. But the building was more intricate than that. I can't come up with the exact shape. I think it was bigger than that relative to these things. The base of the building with overhang with arches around it and some kind of zig zag overhang - then I thought cars went into it at an angle.

#66: Okay. So, basically, we have a rectangular building.

#7: Yeah.

#66: And then there's an attachment or additional thing that are like archway things and then over here is this . . . maybe parking area, but its a separate roof structure.

#7: // Its . . Its open. Open. Yeah, it was an open roof. I was trying to figure out why it was zig zag like that and I don't know how I came up with it. It could be that its just for garden parties or something. But because of the way its laid out there I thought that vehicles or something moved into it at an angle. I don't know what you can do with that //

PAUSE

Did I say anything else?

#66: Okay, at this point I asked you to go back inside and back in through the lobby and then you found people milling around and

#7: Oh yeah. There was light coming through way up high above somewhere. I remember that. Like it, you know, the ceiling was very high and had windows up there somewhere.

#66: Like that . . maybe . . there was . . light coming in from a skylight of some kind.

#7: A skylight or windows around clear stories around or something.

#66: Okay.

PAUSE

#7: Oh, I went back down the hall and this is where I became aware of other people in rooms similar to his side of the hall.

#66: Okay. And I'll ask you later to look at some pictures to see if you can identify any of them.

#7: Let me see if I can remember. There was a very skinny, slim, very tall, bushy headed guy - bad eyes.

There was somebody else. Oh yeah. There was a smaller guy. With his feet up on something with his hands around his knees looking out a window. Bearded. Curly hair. Looking out a window.

#66: Naked to the waist?

#7: Naked to the waist.

#66: Okay. Something about a number on a door at one time too.

#7: Oh yeah. It was about 7 or 8 digits. I didn't make it out. But it was like someone had taken a piece of tape and written a long number, almost the size of a serial number and stuck it on the door.

#66: Okay. Now at this point I ask you to talk to him about some of the guards. . .

#7: Oh Steven yeah.

#66: To Steven about some of the guards and you said the place is bristling with small arms. Did he show you pictures of this? Or did he talk to you about this?

#7: I got imagery. That's funny. I felt I was talking to him. But I got the imagery.

#66: That's entirely possible.

#7: As though the guns were . . . outside directed at the building. Yeah. Instead of being inside defensive of the building, . . . there was a few, you know, a few people around with rifles and I think I saw one side arm. . . two. But it seemed that all the fire power was outside directing back at the building. And there was something about across the road, across the street. . . . there was a lot of fire power directed back towards that building. There is quite a few trees around. I guess to the East. Somewhere near an opening. I don't think I even mentioned the trees.

#66: You said. . . people cross the way be caught in the cross fire from the back place. Is loaded to bear with more fire power outside than in.

#7: Oh! Anyone trying to come into the building would be caught in cross fire from the building and from one hell of a lot of fire power coming from behind them. They're interest would be towards the building and that's where the fire would come from.

#66: Then you said something about clearings where helicopters could set down. Its a trap.

#7: Yeah, these were some distance away. I don't know, a few hundred yards.

PAUSE

That was imagery too. You know, I don't know how to handle this. I don't think anyone is sitting down there right now, but I saw. . . . I saw people trying to pile off helicopters and just . . never even hit the ground and I thought he was creating an image for me to explain the futility of using that spot.

#66: Um hm. That sounds like it. Um hm.

#7: One of us had trouble handling that. It was pretty awful. I think there was two or three places, but this one. . . . I don't know, I felt was somewhere to the East of the building. And now that I look back over it, I see something that logically tells me that that was the East, I can't find it but at the time, I thought it was the East.

PAUSE

That was about it, wasn't it.

#66: You had some other discussions with him about how he was worried and so forth and so on and he didn't know what building he was in except it was a Westernized building.

#7: Yeah. I don't know whether the stuff had been used or moved in to Westernize it for that purpose or whether it Westernized for another purpose and they were using it.

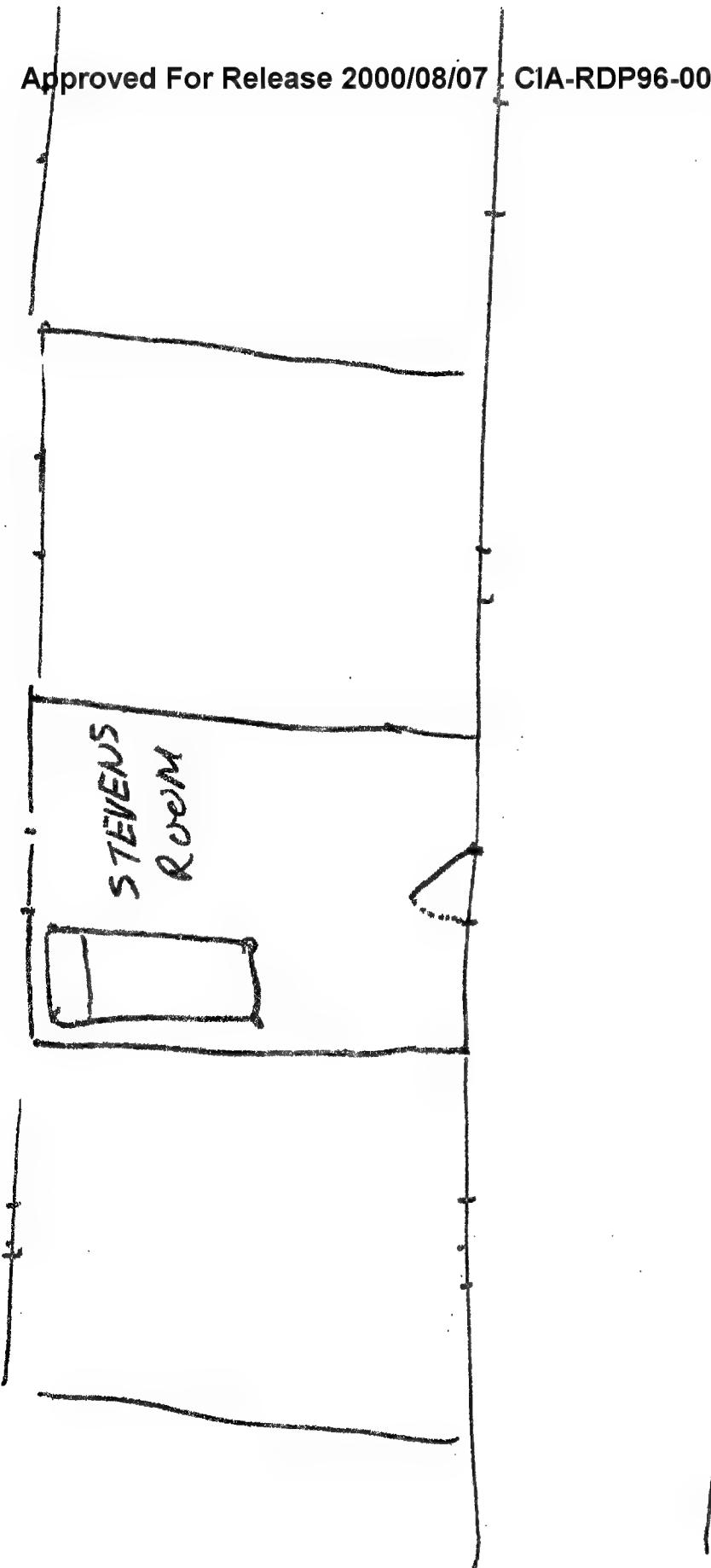
Hell, it might have been a com. . . . Oh, wait a minute!

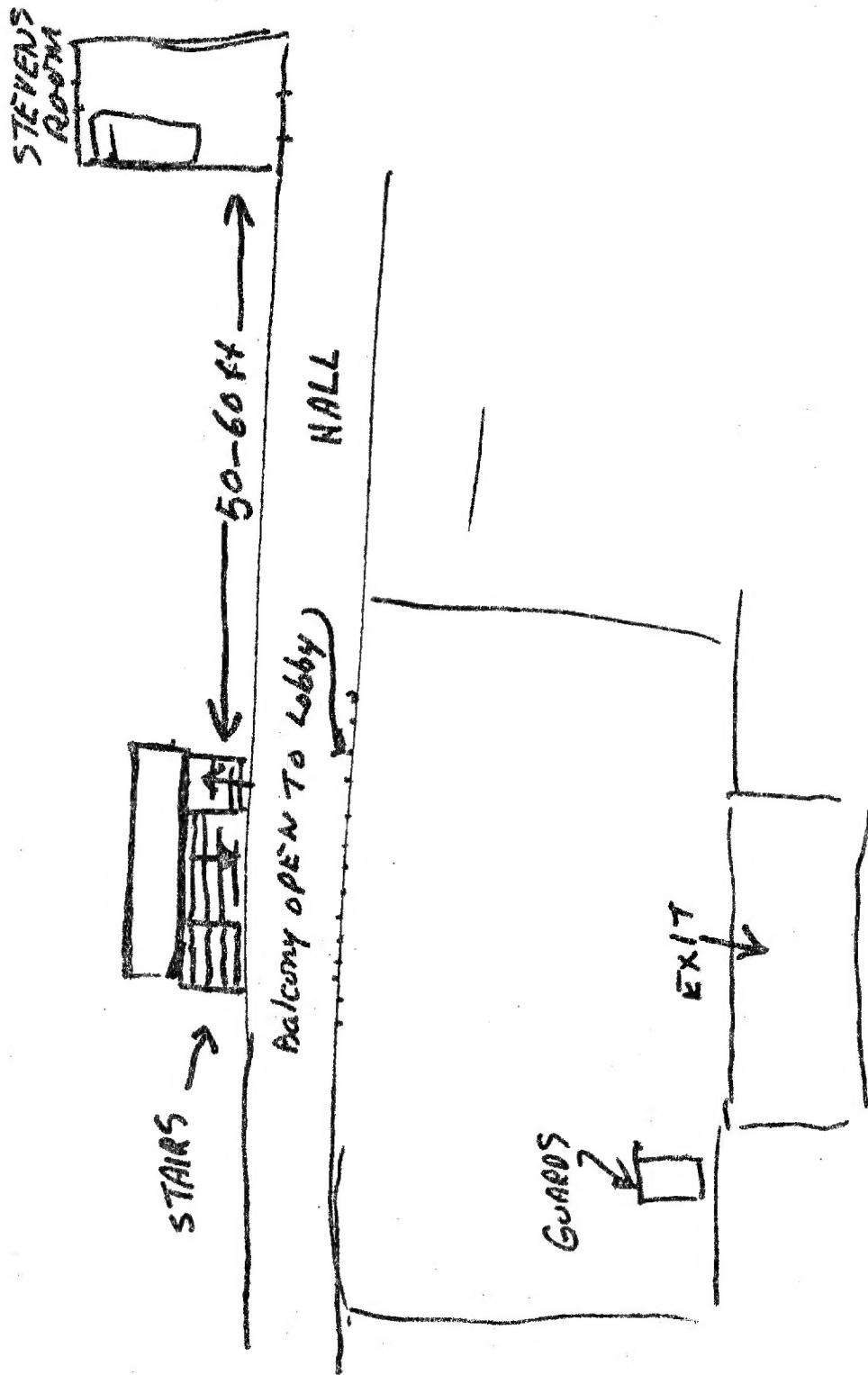
At some distance from the building was a barrier like pungy stabs, stubs whatever. But they immediately looked like the pipes that I have seen outside the Embassy grounds. Pipes going . . . several directions - not meant to hurt anyone. Just meant to slow them down. I tried to see an opening in it to see how you got in there and I think there was one along this . . . but that appeared open to the West. I couldn't see anything to the West.

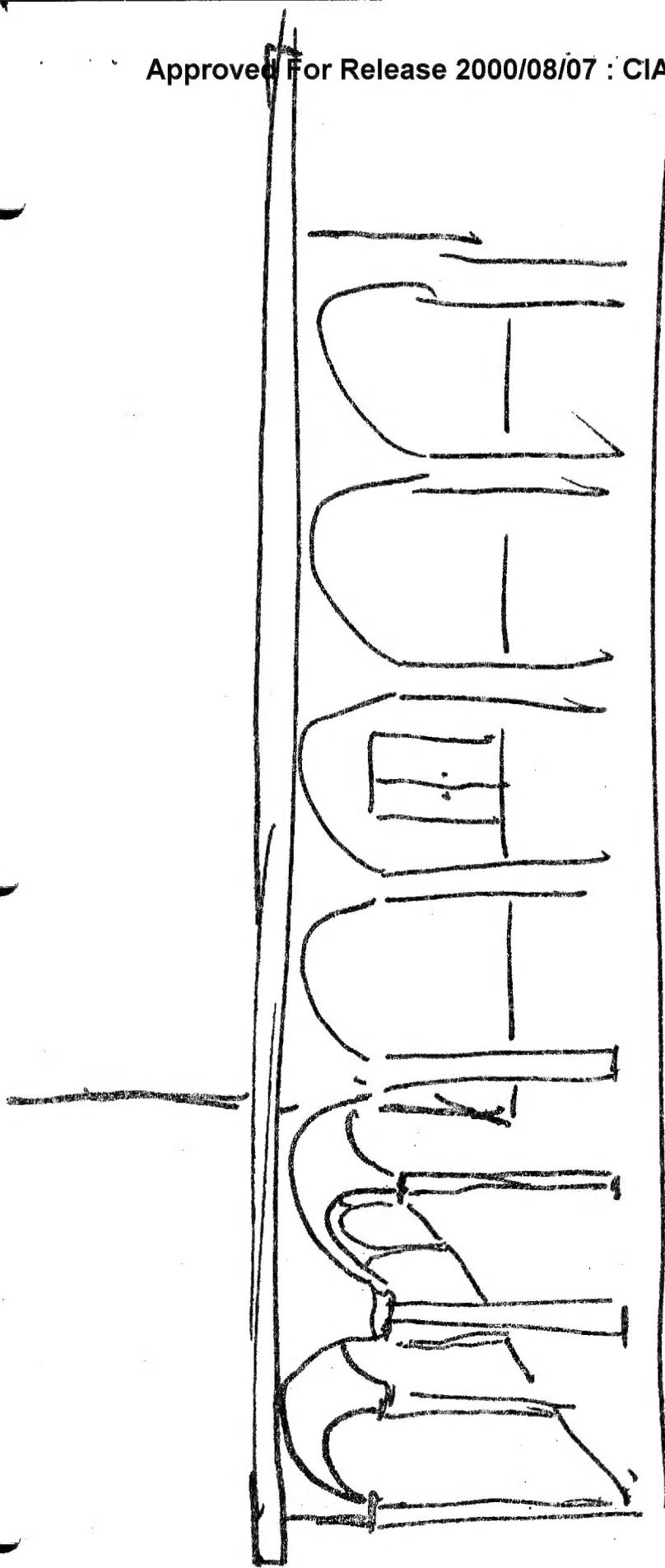
#66: Okay. Anything else you'd like to add then?

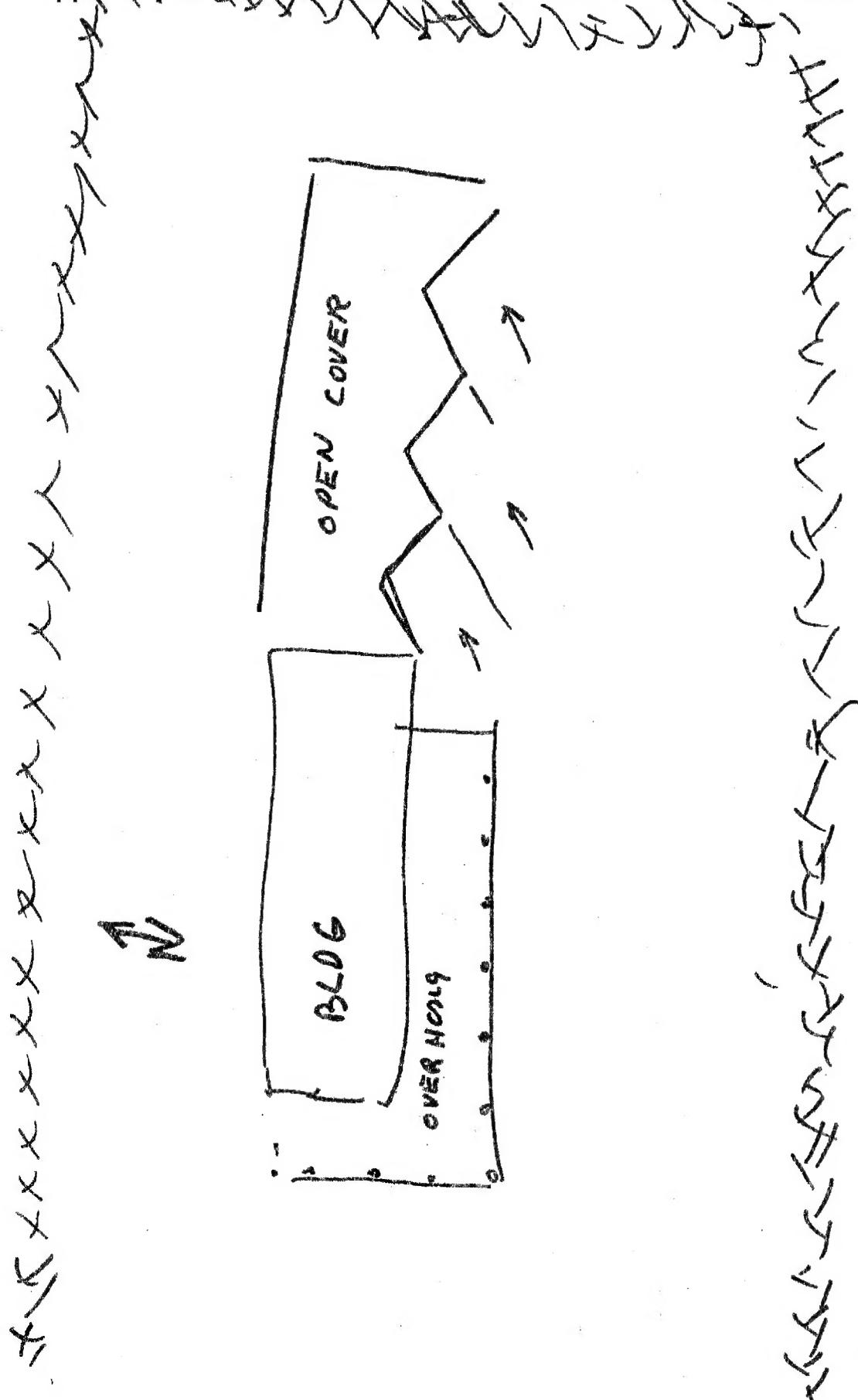
#7: No - I don't think so.

TAB









ITEM

BB REPORT

CCC 77

DTG 232400Z

① ② ③ TGT: - ALPHA, BRAVO, CHARLIE,
- DELTA, ECHO, FOXTROT,
- GULF, HOTEL, INDIA,
- JULIET, KILO, LIMA,
- MIKE, XRAY, YANKEE

OR

NUMBER 1 - thru 53
(SEE ATTACHED LISTING)

KEY QUESTIONS:

④ A ALPHA TGTS: WHICH HOSTAGES IF ANY DID YOU OBSERVE
IN THE TARGET LOCAL?

④ B NUMERIC TGTS: WHICH FACILITY DID YOU FIND THE TARGET? *maybe B*

FOLLOW-ON QUESTIONS:

- (a) DESCRIBE THE FACILITY WHERE THE TARGET WAS.
- (b) WERE THERE OTHER HOSTAGES?
- (c) DESCRIBE ANY GUARDS YOU SAW.

*partial complete report
in ATM*

#24 *Jan for bank*